THE SHAKESPEARE ASSOCIATION BULLETIN

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SHAKSPERE AND HIS CONTEMPORARIES
in the Literature of 1934
A Classified Bibliography

By SAMUEL A. TANNENBAUM

The following bibliography is a continuation of that published in this BULLETIN in January, 1934, and agrees with it in listing Shakspere's more important predecessors, contemporaries and successors under their own names. Perfunctory notices of books, blurbs, and reviews which contribute nothing new, have not been listed here. The names of women have been distinguished by putting a colon (instead of a period) after the initial letter of the baptismal name. (All writers of books and essays ought to be required to give their names in full.) The abbreviations employed herein, and what they stand for, follow:

A	— Anglia (Halle)
Amer.	— American
Archiv	— Archiv f. das Studium der neueren Sprachen (Braunschweig)
B	— Bulletin
bib.	— bibliography
b.s.	— broadside
Cambr.	— Cambridge
Col UP	— Columbia Univ. Press (N. Y.)
CM	— Cornhill Magazine (London)
comp.	— compiler
CR	— Contemporary Review
CS	— Cahier du Sud (Paris)
CUP	— Cambridge University Press
Diss.	— Dissertation
ed.	— editor
EdR	— Edinburgh Review
EJ	— English Journal
ELH	— Journal of English Literary History (Johns Hopkins Press, Baltimore, Md.)
Eliz'n	— Elizabethan
ER	— English Review (London)
facs.	— facsimile
FR	— Fortnightly Review
GR	— Germanic Review (N. Y.)
GRM	— Germanisch-Romanische Monatsschrift (Heidelberg)
HUP	— Harvard University Press (Cambridge, Mass.)
ils, illusts.	— illustrations
J	— Journal
Jb	— Jahrbuch
JEGP	— Journal of English and Germanic Philology (Urbana, Ill.)
Lit. Dig.	— Literary Digest (N. Y.)
Ln	— London.
M	— Magazine
MLN	— Modern Language Notes (Baltimore, Md.)
MLR	— Modern Language Review (Cambridge, Mass.)
Mo	— Monthly
MSR	— Malone Society Reprints (London)
NQ	— Notes and Queries (London)
NY	— New York, N. Y.
OUP	— Oxford University Press, American Branch, N. Y. City
P	— Press
PMLA	— Publications of the Modern Language Ass'n of America (Baltimore, Md.)
p.p.	— privately printed
PQ	— Philological Quarterly (Iowa City, Ia.)
Proc.	— Proceedings
Q	— Quarterly.
QQ	— Queen's Quarterly (Kingston, Ont.)
R	— Review, Revue
RAA	— Revue Anglo-Américaine (Paris)
Repr.	— Reprinted
RES	— Review of English Studies (London)
S	— Shakespeare, Shakspere
SAB	— Shakespeare Association Bulletin, N. Y.
SJ	— Shakespeare Jahrbuch (Leipzig)
Sn	— Shakespearean, Shaksperian
SP	— Studies in Philology (Chapel Hill, N. C.)
TAM	— Theatre Arts Monthly (N Y.)
TBR	— Times Book Review (N. Y.)
TLS	— Times Literary Supplement (London)
tr.	— translator
U	— University
UP	— University Press
Zeit	— Zeitschrift für

The titles of books and pamphlets are printed in italics. Where no year is mentioned, unless the letters "n.d." or a query mark caution to the contrary, "1934" is to be understood. Reviews of books are listed (unnumbered), without title, immediately after the books themselves. The titles of essays are not invariably those given by the authors, but such as make it clear what the essays deal with. Departures from the original are usually printed in square brackets. A title within quotation marks means an essay on the item quoted.

A name- and title-index, will be published in the April issue of the BULLETIN.

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ACTING, ACTORS

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7916. Speeding up S.—W. J. Lawrence.—Criterion, 14: 78-85, Oct. 1934.
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7919. S's text.—A. W. Pollard.—In *A Companion to S Studies,* CUP, pp. 263-286.

7920. McKerrow's *The Treatment of S's Text by his Earlier Editors, 1709-1768.* —C. F. Harrold.—Sewanee R, 43: 240-44, Apr.

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7931. *Production and Stage-Management at the Blackfriars Theatre.*—J. Isaacs.—N. Y., OUP, pp. 28, 80c.

7932. Tudor prices of admission.—W. Jaggard.—TLS, Nov. 22, p. 840.

See no. 7233a.

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7933. C. T., dramaturge noir. — R. Quéneau.—CS, 10: 207-13, June 1933.

7934. *The Revenger's Tragedy. With Introd'n, Notes, Glossary.*—G. B. Harrison, ed.—Ln: Dent. pp. ixv, 136; 1s. 6d.

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7935. Tragic prodigality of life.—W. Farnham.—In *Essays in Criticism,* 2d series, by members of the Engl. dep't of the Univ. of Calif., Berkeley, pp. 185-98.

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7941. *The Making of Verse.*—R. Swann, F. Sidgwick.—Ln: Sidgwick & Jackson, pp. xvi, 160; 3s. 6d.—TLS, p. 184, Mar. 15.

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7943. A letter to a musician on English prosody.—R. Bridges.—In *Collected Essays, XI-XV,* OUP, 2s. 6d.—TLS, p. 372, May 24.

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7946. S's Welsh characters.—J. A. Evans. —Welsh Outlook, Dec. 1933, pp. 346-48.

WEBSTER, JOHN

7947. A propos de Webster et de quelques femmes.—G. Ribemont-Dessaignes. —CS, 10: 44-49, June-July 1933.

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7949. *The New Temple S.* [With intr'n, notes and glossary to each volume.]—M. R. Ridley, ed.—Cambridge: Heffer, 40 v, 2s. each.

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7951. *Everybody's Shakespeare. Three Plays [MV, JC, TN] Edited for Reading and Arranged for Staging.*—R. Hill, O. Welles, edd.—Woodstock, Ill.: Todd P, 64+64+62, fully illust., $2.

SHAKSPERE'S STAGE

By GEORGE WILLIAM SMALL

THE problem of reconstructing the theatre of Shakspere is a perennial one, first, because of our natural curiosity concerning something that we really know so little about, and second, because almost every year a point or two is added to the sum of our knowledge on this important subject. To the members of the many Shakspere clubs, and to those interested in the teaching of Shakspere, a practical working acquaintance with the physical stage is necessary, even though this be based upon tentative conclusions.

The information presented to students and readers in this field is derived from two sources: the meager facts from contemporary sixteenth and seventeenth century references and documents, on the one hand, and a host of conjectures made by scholars who have "read between the lines", on the other. In the absence of definite evidence on many details, greater weight has had to be placed upon conjecture than upon known fact; under these circumstances it is not surprising if students generally carry away with them basic misconceptions.

The latest presentation of current views upon the physical appearance of Shakspere's stage to readers of *The Shakespeare Association Bulletin* appeared in these pages about four years ago.[1] The portion of that article devoted to the author's treatment of the stage (pp. 41-45), supported by four cuts, is in my opinion, subject to the criticism I have just mentioned. Of course, the intent of that article was merely to place the general reader in line with the accepted conclusions of that time; no attempt was made to go into detail, and perhaps we cannot hope to give an exact knowledge of this matter in anything less than a volume. I think, however, that the really basic facts upon which all the scholarship has been built are clear enough to be presented concisely even to the casual reader.

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[1] Milton Smith. "Shakespeare in the Schools," in *The Shakespeare Association Bulletin,* Vol. VI, No. 2 (Apr. 1931), pp. 39-47.

The material with which I would supplement what Mr. Smith gave as an introduction may be put under two heads: (1) a statement of the exact shape and dimensions, when these are available, along with the few documents supporting these basic facts, and (2) a recognition of the true progress of stage construction during Shakspere's lifetime and after.

I

Keeping our attention on the bare facts, we find that we must rely solely on the famous De Witt drawing of the Swan Theatre made in 1596 and the contract for the building of the Fortune Theatre, which is dated January 8, 1600. The *Roxana* and the *Messalina* sketches, made in 1632 and in 1640, respectively, although offering valuable evidence, belong to a period beginning twenty years later than the two decades mentioned above.

It is refreshing to throw aside much of the superstructure of theory and reconstruction and to come to a clear view of the few well established facts. The evidence found in the De Witt drawing and in the Fortune contract is simple enough to be presented to a student upon his first contact with Shakspere's plays. If, as all agree, we must be definite and concise in this grade of teaching, I am convinced that the material found in these two documents alone constitutes the truest as well as the most convenient body of facts.

I for one, therefore, should be unwilling to leave in the minds of the *Bulletin* readers the views on Shakspere's stage given by Mr. Smith. The subject is a live one in contemporary scholarship, as anyone may see who takes the trouble to glance through the publications in this field for the past few years; much of what has been said is the subject of controversy, and the consensus of scholarly opinion today differs widely from that of even fifteen or twenty years ago. It is significant for our present purpose that the latest opinion has swung back to the evidence contemporary with Shakspere, leaning most heavily upon De Witt and the Fortune contract.

Mr. Smith, on page 47 of the article mentioned above, maintains that "Shakespearean scholarship is probably of

The Elizabethan stage, the 'heavens' in position.

The Elizabethan stage, the 'heavens' raised.

little importance in the schools". I should say, on the contrary, that whenever there is a question of making distinction between that which is documented and that which is surmised or guessed at, the scholarship is of prime importance.

II

My first definite suggestion would be to throw out the evidence of the *Roxana* and *Messalina* sketches, upon which Mr. Smith's "conventional" drawings (probably going back to Albright, 1908) are based. Some fine distinctions might conceivably be made in the use of the *Roxana* and *Messalina* sketches. Made in 1632 and 1640, it is barely possible that they point back to and include the period of Shakspere's activity. But if we wish to stand on solid ground, it is our bounden duty to say that the *Roxana* and *Messalina* sketches do not belong to the period of Shakspere and cannot be held as authoritative for his stage.

Next, a rectangular stage as broad in front as in the rear, or broader, is the only type of stage that finds support during Shakspere's day, either from the side of unquestioned documented evidence, or from the side of the probable development out of the public inn-yards. The Fortune contract gives us the dimensions, forty-three feet as the width across the front of the stage and forty feet as the depth from front stage to back wall. De Witt's sketch of the Swan shows the stage extending its full width out into the pit. Since the Swan sketch was made in 1596 and the Fortune contract drawn up in 1600 for an edifice that was in use during the rest of Shakspere's lifetime, and since the Fortune is well known to have been modeled on the Globe, it is abundantly clear that the only positive evidence we possess reveals Shakspere's stage as rectangular in shape, being as wide at the front as at the rear. Evidence of a narrowing at the front or of a wedge shape cannot be adduced for Shakspere's productive period.

All recent scholarship on this subject is definitely against the narrow fore-stage. The fact that the majority of Shakspere's scenes were enacted on the front stage would throw the weight of common sense and judgment against an un-

necessary cramping and hindering of the action on the most frequently used portion of the stage. The clever repartee that forms such a large part of each of Shakspere's plays constantly brings the actors to the fore-stage so that the subtle points of the brilliant wit may be brought intimately to the greatest part of the audience, which of course was standing in the pit.

Moreover, we know that the fore-stage had to accommodate spectators as well as actors, complaint being made of their obstructing the view of the audience. If the stage had been tapered towards the front, making a narrow fore-stage, the custom of seating spectators there on stools would have been impossible.

III

Finally, let us glance at the influences that were brought to bear upon the evolution of the stage during this period. It is well enough established that the inn-yards exerted the most powerful single influence upon the stage construction in the public theatre. The indoor stage of the dining halls of private residences and of the inns of court, as well as the stage of the masques at the royal court, undoubtedly contributed something. But in none of these (either indoor or outdoor) is there a single bit of evidence of a wedge-shaped stage narrowed at the front; all the evidence is for a rectangular platform.

Similarly, as we see the stage of the Restoration period emerge after the closing of the theatres, we find the fore-stage greatly shortened and at last disappearing altogether under the stronger influence of the indoor theatre at that time. But in the whole later development not one particle of evidence can be found for a narrow fore-stage.

Thus, the existence of the wedge-shaped stage, narrow across the front, becomes less certain as we examine the evidence before and after. If it existed at all, it was during the period from about 1630-1642, and it is highly improbable that such a freakish stage that contradicts all we know of stage-craft from ancient to modern times should have come into use shortly after Shakspere's day, should have remained in use to the closing of the theatres, and should have passed

out of existence without leaving the slightest trace on the stage of the following generation. It thus appears that the conjectural reconstructions of the stage used by Mr. Smith, and found in most text-books, not only lack evidence for the period of Shakspere's activity, but also have no support in the tradition of stage development, when considered as a whole, from Elizabethan times to the end of the seventeenth century.

In order to indicate concisely what I believe to be the consensus of scholarly opinion on the shape of Shakspere's stage I will present two photographs of a model that was made by the present writer during the summer of 1930 and which has been on exhibition at the University of Maine since the autumn of the same year.

A conjectural drawing presenting the essential features was published by S. A. Tannenbaum in 1929 as the frontispiece of E. H. C. Oliphant's *Shakespeare and His Fellow Dramatists,* and was used in the construction of this model.*

A similar model of an Elizabethan theatre was constructed independently by Mr. H. E. Conklin of Cornell University with the advice of Professor J. Q. Adams, and was placed upon exhibition at the convention of the Modern Language Association in Washington, D. C. in December 1930.

The sketch and the two models referred to represent the latest scholarly opinion in this field, and it is significant that all agree in the rectangular stage as set forth in the present article. It would seem advisable, therefore, for the student to plan his reconstruction along the simplest possible lines, keeping always close to the few definitely established features of the Shaksperian theatre.

If readers of the *Bulletin* and teachers in general will accept the simple outlines of this model as a starting point for their own reconstructions, elaborating point by point as they read and study the plays of Shakspere, they will probably be nearer to the stage that Shakspere used than in following any reconstruction based upon a wedge-shaped, narrow fore-stage.

University of Maine.

*The sketch was first published in the January 1929 issue of this BULLETIN.—*Ed.*

SHAKSPERE'S MIRANDA

By MARIE H. STURGISS

MIRANDA is the heroine, indeed the only woman character, in *The Tempest;* and she supplies Prospero's chief motive for raising the storm that initiates the action of the drama. Among the other characters, she is the subject of frequent comment; and, although she speaks only one hundred and fifty lines, she appears in four scenes out of nine and four acts out of five. Of the novels, plays, ballads and voyages[1] that have been suggested as sources for the comedy, only four[2] contain a character even remotely like her. The seventeenth century broadside ballad, *The Inchanted Island,*[3] which chronicles a heroine beautiful, wise, innocent and "most lovelie to behold," though once suggested as a source, seems, however, to belong to the Cromwellian period. Whether or not Jakob Ayrer's *Die schöne Sidea*[4] or the fourth tale from Antonio de Eslava's *Noches de Invierno,* be sources for *The Tempest,* their respective heroines, who have been reared in the world and then exiled, can scarcely have furnished a prototype for Miranda, who knew neither courts nor cities: Sidea, in the German play, is harsh with her lover until the uncertain duration of their exile decides her to take him for a husband; and Serafina, in the Spanish tale, "reminds her father that all created beings feel the promptings of love, and asks him to provide for her a companion of her own rank and age."[5] The worldly-wise forethought displayed by these two young ladies contrasts sharply with the spontaneity of Miranda's passion.

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[1] *The Tempest,* ed. Furness var., 306, *et seq.* In addition to those in the variorum, the writer consulted the following notes on sources: Joseph M. Gayley, *Shakespeare and the Founders of Liberty in America,* New York, 1917, 49-76. John D. Rea, "A Source for the Storm in *The Tempest,*" *Mod. Phil.* XVII, (1919), 279-86; and "A Note on *The Tempest,*" *MLN.,* XXXV, (1920), 313-15. H. D. Gray, "The Sources of *The Tempest,*" *MLN.,* XXXV, (1920), 321-30. R. R. Cawley, "Shakespeare's Use of the Voyagers in *The Tempest,*" *PMLA.,* XLI, (1926), 688-726.

[2] J. Caro, "Die historische Elemente in Shakspeare's 'Sturm'," *Englische Studien,* II, (1879), 141, *et seq.* This article discusses the incident of Witold and his daughter, Sophia. The resemblance between these incidents of 1390 and *The Tempest* is not, however, a close one.

[3] Furness, *op. cit.,* 317.

[4] *Ibid.,* 325.

[5] *Tempest,* Tudor ed., xi.

Although critics usually discuss Miranda only as a lover, they are agreed that, in a limited setting, she embodies all the virtues of a young and untried girl: Coleridge[6] refers to the "calm and maidenly fondness of Miranda"; Mrs. Jameson[7] finds her "so perfectly unsophisticated, so delicately refined, that she is all but ethereal"; Heine[8] declares that she is "representative of a love which can develop its highest ideality"; Cowden Clarke[9] calls her "one of the most perfect specimens that can be produced of womanly trustingness, with innocence of motive"; "she is not of the earth";[10] "she is perfection";[11] she has a "clear, placid nature";[12] "she is the *princesse lointaine,* the lady of remote and echoing seas."[13] Innocent, artless and sweet, Miranda appears to the critics as an example of primitive unsophistication—indeed Eve in Paradise is a favorite parallel—but no one seems to have attempted a detailed analysis of her motives and actions in light of the romantic backgrounds known to Shakspere or of the contemporary Elizabethan young lady.

Though critics dismiss her as a simple type, Miranda is actually complex to the point of apparent inconsistency. Answering her father's incomplete answers to her queries concerning their status, she says,

> More to know
> Did never meddle with my thoughts.[14]

Only a few lines later, however, she admits that he often left her to a "bootless inquisition".[15] She is merciful and pitiful in the storm[16] and the log-bearing scenes,[17] but she hardens her heart toward Caliban and says,

> 'Tis a villain, sir,
> I do not love to look on.[18]

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[6] Furness, *op. cit.,* 370.
[7] *Ibid.,* 370.
[8] *Ibid.,* 372.
[9] Charles Cowden Clarke, *Shakespeare Characters,* London, 1863, 284.
[10] Furness, *op. cit.,* 375.
[11] *Ibid.,* 375.
[12] *Tempest,* Hudson ed., Boston, 1909, xlv.
[13] Agnes Mure MacKenzie, *The Women in Shakespeare's Plays,* London, 1924, 449.
[14] *Tempest,* I, ii, 27.
[15] *Ibid.,* I, ii, 43.
[16] *Ibid.,* I, ii, 3 et seq.
[17] *Ibid.,* III, i, 18 et seq.
[18] *Ibid.,* I, ii, 366.

She would seem to be a considerate daughter, since she regrets the "teen"[19] and "trouble"[20] she was to her father as a child, and is grateful for his training;[21] but, when she thinks him asleep, she goes to meet her lover, and she breaks his "hest"[22] in telling Ferdinand her name. Apparently, she is so retiring that she speaks but once in the scene with the courtiers, yet she immediately appropriates Ferdinand, and, like Desdemona,[23] meets him at least halfway in his wooing. These traits of character, though puzzling, may perhaps be assigned to natural human inconsistency; more difficult, however, is a satisfactory explanation of the nature and extent of Miranda's intellectual equipment. Her alert responses to her father's story of their earlier experiences testify not only to her intelligence but also to Prospero's training. She knows something of society and of the state; she understands Prospero's story of his fall from power,[24] and apparently comprehends the ignominy of making Milan do homage to Naples.[25] On the other hand, strangely enough, she seems amazed to learn that her father had had a definite social status.[26] Her experience with other human beings has of course been limited: Prospero says she has seen only Caliban and Ferdinand,[27] and Miranda tells Ferdinand,

> nor have I seen
> More that I may call men than you, good friend,
> And my dear father.[28]

She declares:

> I do not know
> One of my sex; no woman's face remember
> Save, from my glass, mine own,[29]

thereby contradicting her earlier recollection of

> Four or five women once that tended me.[30]

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[19] *Ibid.*, I, ii, 80.
[20] *Ibid.*, I, ii, 178.
[21] *Ibid.*, I, ii, 206.
[22] *Ibid.*, III, i, 47.
[23] See J. W. Draper, "Desdemona: a Compound of Two Cultures," *RLC.*, XIII, 337 et seq.
[24] *Tempest*, I, ii, 66 et seq.
[25] *Ibid.*, I, ii, 131 et seq.
[26] *Ibid.*, I, ii, 68.
[27] *Ibid.*, I, ii, 563.
[28] *Ibid.*, III, i, 62-3.
[29] *Ibid.*, III, i, 60-62.
[30] *Ibid.*, I, ii, 58.

Though she apparently recognizes differences of sex,[31] and seems to know something of the biology of birth,[32] yet, on two occasions, she refers to the courtiers as "creatures",[33] thinks Ferdinand a "spirit"[34] when first she sees him, and persists in calling him "a thing divine".[35] How can she be so ignorant of the very existence of humankind and yet understand the fundamental facts of contemporary society and of the body politic? These inconsistencies in Miranda's character must be explained before critics have the right to call her artless and unsophisticated, or indeed to attempt any interpretation of her character and part in the action of the drama.

Shakspere did not inherit these inconsistencies from either the ideals or the actuality of Elizabethan life; he produced them rather from combining apparently discordant elements of the ideal and the actual. The ideal of woman was derived from the Middle Ages; Elizabethan books on domestic conduct reflect it as the Biblical conception of the "weaker vessel," expressed in the submissive wife or daughter; to this, Renaissance had added the ideal of the learned noblewoman—a Countess of Pembroke or a Queen Elizabeth—although in actual fact Elizabethan women were notable neither for their submission nor for their learning.[36] What elements from these two ideals and from the current actuality entered into Miranda, the present study must investigate.

Miranda is not closely modelled on the Elizabethan womanly ideal. Becon's *Catechism* reflects the feminine ideal as set forth in contemporary domestic conduct books:[38] they must obey their parents, they should avoid idleness, "they be not full of tongue, and of much babling," and finally, when they marry, they should "presume not to take in hand so graue, waighty and earnest a matter, nor entangle themselues with the loue of anye parson, before they haue

[31] *Ibid.*, III, i, 61.
[32] *Ibid.*, I, ii, 141.
[33] *Ibid.*, I, ii, 9 and V, i, 2-4.
[34] *Ibid.*, I, ii, 474 and 476.
[35] *Ibid.*, I, ii, 484.
[36] See J. W. Draper, "Desdemona," *ed. cit.*
[37] Thomas Becon, *Worckes, London,* 1564, Pt I, f. cccccxxxi et seq.
[38] C. L. Powell, *English Domestic Relations,* 1487-1653, New York, 1917, 158 et seq.

made their parents, tutors, frends, or suche as haue gouernaunce of them, priue of their extent, yea and also require their both councel and consent in the matter." All of these rules Miranda violates: on two occasions she is disobedient to her father; she admits that

> I prattle
> Something too wildly and my father's precepts
> I therein do forget;[39]

and she very definitely presumes "to take in hand so graue, waighty and earnest" a matter as choosing her own husband. Becon[40] enumerates "spinning, cardinge, weuing, sowing, milking, chese and butter making, gouerning of an house, dressing of meate and drink, and such like" as things which a young girl should learn, but on the stage she is shown doing nothing more useful or instructive than conversing and playing chess.[41] Her behavior with Ferdinand likewise would be condemned by Brathwait,[42] who declares, "To enter into much discourse or familiarity with strangers argues lightness or indiscretion; what is spoken of maids may be properly by an useful consequence to all women: They would be seene, and not heard." Nevertheless, Miranda hardly follows the Renaissance ideal: although Prospero boasts how

> I, thy schoolmaster, made thee more profit
> Than other princess' can, that have more time
> For vainer hours, and tutors not so careful.[43]

He does not, however, indicate the nature of these studies, and her own discourse leaves one in the dark as to just how much she had learned of human society in an age that thought that the proper study of mankind was man. Incidentally, Prospero apparently did not disclose to her the secret of his magic art: she recognized it, but does not realize its extent, knowing that it raised the storm,[44] but seemingly unaware that it put her to sleep.[45] Miranda, then, if one may judge from domestic conduct literature and from the courtly ideal, scarcely appears to be the ideal Elizabethan young lady.

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[39] *Tempest,* III, i, 69.
[40] Becon, *op. cit.,* Pt. I, f. DCLxxvi *b.*
[41] *Tempest,* V, i, 198 et seq.
[42] Richard Brathwait, *The English Gentlewoman,* London, 1631, 41.
[43] *Tempest,* I, ii, 203.
[44] *Ibid.,* I, ii, 3 and 206-8.
[45] *Ibid.,* I, ii, 361.

Gonzalo's picture of the island, closing with the speech

> I would with such perfection govern, sir,
> To excel the golden age[46]

suggests that possibly Miranda may represent the Elizabethan conception of womanhood in this mythical and ideal state.[47] The concept of the Golden Age, and so of the women who were supposed to people it, ranges from the bliss of unforfeited Paradise through Lethean forgetfulness to the idyllic charm of pastoral tradition. Sir Walter Raleigh[48] believes the "unquiet vanity of the Woman" caused the First Fall, "the woman being given to man for a comfort and companion, but not for a counsellor." Thomas Heywood's *The Golden Age,*[49] in depicting the struggles of Jupiter and the Titans, portrays the "state of the first golden world" as full of deceit, adultery, murder, warfare, usurpation and regicide. Samuel Daniel[50] hints at a Golden Age in the Syren's persuasive speech to Ulysses:

> Here may we sit . . .
> And ioy the day in mirth the while,
> And spend the night in sleepe.

Shakspere himself, in *As You Like It,* says that the old duke and his lords "fleet the time carelessly as they did in the golden world";[51] and the song of Amiens[52] suggests the Arcadian delights of the Forest of Arden. Ben Jonson[53] describes love in the Golden Age as a state of "all delight," "pure simplicity," with "no distrust"; Richard Lovelace[54] calls the time "thrice happy" when "nought forbade, but to forbid"; and Spenser[55] declares that

> . . . antique age yet in the infancie
> Of time, did liue then like an innocent
> In simple truth and blameless chastitie.

Elsewhere, moreover, *The Faerie Queene*[56] gives an excuse

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[46] *Ibid.,* II, i, 174.

[47] F. Y. St. Clair, "The Myth of the Golden Age from Spenser to Milton," *Summaries of Theses* (1931), Harvard University, 242-4.

[48] Sir Walter Raleigh, *History of the World, London,* 1666, 56.

[49] Thomas Heywood, *The Golden Age,* London, 1611.

[50] Samuel Daniel, "Ulisses and the Syren," from *Poems and a Defense of Ryme,* ed. A. C. Sprague, Cambridge, 1930.

[51] *As You Like It,* I, i, 117 et seq.

[52] *Ibid.,* "Under the greenwood tree," II, v, 3 et seq.

[53] Ben Jonson, "The Golden Age Restored," 1615, from *The Works of Ben Jonson,* ed. Wm. Gifford, London, 1851.

[54] Richard Lovelace, "Love Made in the First Age. To Chloris," from *Lucasta,* ed. Hazlitt, London, 1897.

[55] Edmund Spenser, *The Faerie Queene,* Book IV, canto VIII, stanza xxx.

[56] *Ibid.,* Book IV, canto VIII, stanza xxix.

for Miranda's unchaperoned conversation with Ferdinand; and, indeed, the atmosphere of innocent freedom between the sexes which, according to Spenser, Lovelace and Jonson, characterized that perfect state may have influenced the lovers in *The Tempest.* With such exceptions, however, none of these contemporary descriptions of the Golden Age shed much light on the character of Miranda: she is no Eve disquieting Paradise, no jealous goddess, and no temptress luring men on to ruin.

In such a setting as Miranda's, the details that establish realism are missing. Few parallels can be drawn between the daughter of an exiled magician-duke and the average Elizabethan girl whose social activities appear in the accounts of Snawsel,[57] Riche,[58] Moryson,[59] and Painter[60] and the compilations of Besant.[61] The comparative freedom that Prospero allows Miranda may well have been based on actual practice: Moryson described England as a "Paradise of Women"[62] and Painter was concerned with the dangers of their unrestraint. Although, as has been noted, Elizabethan women in general were not outstanding because of their learning, yet noble ladies, such as Miranda and Olivia,[63] compared favorably in brilliance and erudition with the Italian blue stockings: "Roger Ascham . . . says that he once visited Bradgate, Lady Jane's [Grey] home, and found her reading Plato in a window seat, while the rest of the family were hunting in the park,"[64] and at the age of about twelve, Mary, Queen of Scots, quoted Plutarch, who, she said, "is a philosopher worthy of teaching a prince."[65] For all Prospero's teaching, however, Miranda does not quite fall into this class.

Miranda, therefore, is more complex than critics generally have supposed and indeed is definitely inconsistent in regards not apparent in the sources. She owes something

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57 Robert Snawsel, *Looking Glasse for Married Folkes,* 1616.
58 Barnable Riche, *My Ladies Looking-glasse,* London, 1616.
59 F. Moryson, *Itinerary,* London, 1617.
60 Painter, *Palace of Pleasure,* London, 1566.
61 W. Besant, *Tudor London,* London, 1904 and *Stuart London,* London, 1903.
62 Moryson, *op. cit.,* Part III, 53.
63 See J. W. Draper, "The Wooing of Olivia," *Neophil,* about to appear.
64 John Finnemore, *Social Life in England,* London, 1904, I, 191.
65 Martin Hume, *The Love Affairs of Mary, Queen of Scots,* London, 1903, 48.

to three traditions, to the Elizabethan feminine ideal, to the woman of the Golden Age, and to the actual noble lady of the time; yet she belongs entirely to none of them. Where she is docile and submissive, she may, like Ophelia, represent the ideal set forth in contemporary domestic conduct books, yet at times she takes her affairs quite into her own hands; her learning may reflect the intellectual ideal of the Renaissance, yet she is no blue stocking; and where she is innocent, artless and naïve, she may well owe something to the essential spirit of the Golden Age, but more commonly she shows a certain sophistication and some shrewdness. The freedom her father gives her reflects actual conditions among English women; and her learning and independence seem to have been modelled on that of a well-born Elizabethan lady. Since Miranda is apparently well-versed in politics and yet curiously ignorant of human society, her learning is her most striking inconsistency and the one in which her multiple origin is most evident. This inconsistency can hardly be a chance oversight of Shakspere's, for it appears frequently throughout the play; and yet critics' neglect of it is not surprising, for her erudition and her ignorance rarely appear in immediate juxtaposition. Indeed, Shakspere had to make Miranda innocent and primitive and yet a convincing noble lady to the Elizabethan audience; and so he allowed an inconsistency that would not be very evident in the rapidity of stage presentation. Which of these diverse elements in Miranda's personality predominates? Critics have seen only the ideal: to them, she is entirely "unsophisticated," the "lady of remote and echoing seas". But Prospero—who, surely, should have known!—disagrees with them: he expected her to choose her own husband, even in disobedience to himself, quite as any other Elizabethan girl might have done. When she expresses her delight in Ferdinand, Prospero exclaims gleefully in an aside—ever an important clue to the real thoughts of the character—

> It goes on, I see,
> As my soul prompts it. Spirit, fine spirit! I'll free thee
> Within two days for this.[66]

[66] *Tempest*, I, ii, 486.

And again, alone,

> So glad of this as they I cannot be,
> Who are surprised withal; but my rejoicing
> At nothing can be more.[67]

Prospero, having arranged for the presence of Ferdinand on the island by raising the storm, now expected Miranda to do the rest; and she did not disappoint him. In actual presentation—and Shakspere's plays were written for the stage rather than for the closet—this realistic Miranda of Prospero's conception must indeed have predominated, for the plot is chiefly concerned with her love affair with Ferdinand, and in this she is, especially in Elizabethan eyes, not artless, nor ethereal, nor unsophisticated, but a very actual Elizabethan noblewoman.[68]

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[67] *Ibid.*, III, i, 112.

[68] The writer takes pleasure in acknowledging the suggestions of Professor J. W. Draper in the course of the present study.

EDITORIAL NOTE

The firm of Philip Allan & Co. of London is to be congratulated on its publication of Mr. E. E. Willoughby's scholarly and probably exhaustive work on William Jaggard,* the publisher of the First Folio. Such a book needed doing. In it the author, as competent a bibiographer as we have, reviews Jaggard's publishing career and attempts—not successfully nor very vigorously, however—to defend him from the charges of dishonorable practices in the pursuit of his business, even though it does not appear that he was the 'infamous pirate, liar and thief' which the poet Swinburne, with characteristic poetical exaggeration, called him. To us it seems that Mr. Willoughby exaggerates Jaggard's importance in the publication of the Folio; if he hadn't published it, some one else would have done so. Heminge and Condell would have seen to that. Nor do we agree with Mr. Willoughby in considering the Folio a well-printed book. The seventeen facsimiles of title-pages of important books printed by Jaggard constitute an attractive and valuable part of this volume. The index is good. The presswork, binding and so forth are excellent, even though we miss—such is the effect of habit—the running heads. The proof-reading leaves something to be desired. The punctuation throughout is, to our notions of logic, atrocious; and we wish that Mr. Willoughby had taken more pains with his English. Many of his sentences are clumsy, almost to the point of being unintelligible. But, for all that, this is an important work and one which many will find worth reading. But we hope that twenty-one shillings in England does not mean $8.50 or $10.00 in America.

**A Printer of Shakespeare: The Books and Times of William Jaggard,* by Edwin E. Willoughby. London: P. Allan & Co. Ltd., pp. xvi, 304; ils., 21s.

NOTES ON
THE MARRIAGE OF WIT AND WISDOM

By MORRIS P. TILLEY

IN the October issue, 1930, of the *Philological Quarterly,* Dr. Samuel A. Tannenbaum, in his "Comments on *The Marriage of Wit and Wisdom",* with the help of the Farmer facsimile[1] of the manuscript (B.M., Add. MS. 26, 782), pointed out numerous manuscript misreadings and other errors in the Halliwell[2] (1846) and Farmer[3] (1908) editions of the play. Dr. Tannenbaum also pointed out in his article a long list of scribal errors in the manuscript, unnoted by Halliwell or by Farmer.[4]

In Part I of the following notes on *The Marriage of Wit and Wisdom,* I have suggested, among other things, several new readings, besides pointing out further mistakes, by Scribe A, Halliwell and Farmer. In the majority of cases, the emendations proposed by Dr. Tannenbaum, once they have been pointed out, have only to be seen to be accepted. In other cases, his explanations of passages corrected are convincing. Here and there I have been able to add a bit of evidence in support of readings proposed by him. In other instances I have been unable to accept his suggested emendations. In these cases I have given grounds for my rejection of the changes proposed. I wish to record here my indebtedness to Dr. Tannenbaum for printing, "for the consideration of students of the play", the results of his examination of the printed texts of this old play. My own gleanings are the result of an interest in the manuscript play following the reading of his article.

In Part II of this essay, I am calling attention to the unusual number of proverbs and proverbial phrases in the

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[1] *Marriage between Wit and Wisdom,* by Fra[ncis] Merbury, in *The Tudor Facsimile Texts,* Under the Supervision and Editorship of John S. Farmer, 1909.

[2] *The Marriage of Wit and Wisdom,* ed. J. O. Halliwell, The Shakespeare Society, 1846.

[3] *The Marriage of Wit and Wisdom,* ed. John S. Farmer, in the volume of *Five Anonymous Plays* (E. E. D. S.), 1908.

[4] In the ensuing notes "H" stands for Halliwell, "F" for Farmer, and "T" for Tannenbaum. References in the notes are to the pages of Halliwell's edition; in numbering the lines, the names of speakers have ben disregarded.

play, in the hope that by a study of this characteristic feature of the author's style, we might not only understand better the play itself, but arrive, possibly, at a clearer understanding of the relation of the play to certain anonymous plays of approximately the same period.

PART I

P. 5, l. 5.—"[He] shall see . . . how the Ircksomnes doth murther many a one." H queries (65), "So in *MS.* for *that?*" F prints "the". "The" should be replaced by "that". The scribe mistook the abbreviation of "that" for the abbreviation of "the". Manly points out in the *MS.* of *Mankind* two such mistakes (ll. 638 and 878). The confusion of "the" and "that" is not infrequently found in printed plays of the period.

P. 7, l. 9.—"Be still in seruing God aright, And *trading* vertues trace." T points out (326) that F, instead of "trading" (260b), should have "treading". The following instances of the quasi-proverbial alliterative phrase, "to tread the trace", confirm the correctness of this observation: Jn. Croke, *Thirteen Psalmes,* Percy Society (1844), 41, "And if thou se me *treade the trace* Of synfull lyfe"; T. Howell, *Arb. Amitie* (1879), 8, "That you . . . may most prosperously *treade the trace* of this painefull pilgrimage"; Hanmer, *Anc. Eccles. Hist.* (1619), 430, "Wherefore, *treading one trace,* and imitating the faith of the holy Fathers"; Spenser, *Faerie Queene,* VI (i, 6), "Now I begin To *tread an endlesse trace.*" The occurrence of "to tread a trace" in both *The Marriage of Wit and Science* and *The Marriage of Wit and Wisdom* is without significance in itself in the question of a common authorship of these plays, since the expression was fairly common at the time (see T, 339). "Tread the trace" is not in Lean's collection of "Alliteratives" in his *Collectanea,* II, 899-939.

P. 8, l. 15.—"That *ye* shall take to wyfe." H in a note (65) says of "ye", "Perhaps an error for 'he'." F reads correctly "he". This is an illustration of the scribe's inattention in copying the author's manuscript. When he wrote originally, at the end of line 13, "selfe" for "life", as when he wrote (two lines below) "ye" for "he", he had confused for the moment Severity with Wit. When later he discovered his first mistake, with the help of the riming word "wife", he inserted after "selfe" (the last word in the line), the right word "life", and marked "selfe" for erasure. He did not, however, make the necessary correction of "he" for "ye" to clear the sentence entirely of the original confusion.

P. 9, l. 11.—"Indulgence, when thou maried art, Hath *buttur pence* in store." H, F and T pass "buttur pence" by without comment. F reads "butter pence". The author probably wrote "*better* pence". "To have a better penny (*or* better pence)" is proverbial, and means "to have something more". It is not in NED or in Apperson. The more common form of the expression is, "To have a better penny." In this form it is used by Evans in *The Merry Wives of Windsor* (II, i, 62): "Did her

grandsire leave her seven hundred pound?—Ay, and her father is make her *a better penny.*" The four illustrations of the phrase cited in the English Arden edition of this play are subsequent to the date of *The Merry Wives of Windsor*. Indulgence's use of the phrase is the oldest I have met with.

P. 9, l. 17.—"You show that you the mother are Of this the outward man, And not of *mine.*" So H and F. "Mine" disturbs the sense. Read "of ['s] mind", for "of mine". The *e* of "mine" (fol. 3^v, l. 20) is a mistake by the scribe for the author's *d*. The substitution of "mind" for "mine" makes clearer Severity's words to his wife throughout this speech. The "pamp'ring mother" has shown herself to be the mother of the "outward", but not of the inward man. Indulgence's counsel to her son in her next speech how best he may win Wisdom's love reveals her more clearly as the "mother of this the outward man", for it makes Wit "all to fain" and nothing at all to "applie your book and still beware of Idlenes".

P. 11, l. 9.—"Therefore beware of these to *folks.*" So H and F. The *MS.* has "foes" (fol. 4^v, l. 19). Wit, replying to his father's injunction seven lines below promises "these my *foes* to watch" (fol. 5^r, l. 6).

P. 11, l. 19.—"Well, yet before the goest, hold *heare My blessing in a cloute.*" F (263b), following H, reads incorrectly, "Well, yet before thee goest, *hold! hear my blessing in a clout.*" The difficulty in the passage, as given by H and F, may be traced primarily to the expression, "my blessing in a cloute," which refers, not to a mother's blessing that may be *heard,* but to the gift of money made by the "pamp'ring mother", Indulgence, to her son.[5] This difficulty is bound up with a second difficulty, the misunderstanding by H and F of the words, "hold *heare* [= here[6]]", which were used generally at this time to stay a person's departure in order to bestow upon him a gift, usually of money.[7] The passage should read in a "modernized" version, "Well, yet before thee goest, *hold, here, my blessing in a clout.*" A stage-direction, "Indulgence gives Wit money" is needed.

P. 11, l. 21.—"*Well fare* thy [*MS.* the] mother at a neede; Stand to thy tackling stout." T (333) reads, "Wellfare! thy mother at a need Stands to thy tackling stout." The meaning of "Well fare" in this

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[5] In his edition of Heywood's *Proverbs,* Farmer explains correctly the meaning of Heywood's "blessing in a clout" in the line, "ye can give me your *blessing in a clout*" (96b), as "a hoard (or talent) wrapped up in a napkin, bag or 'stocking' " (33, "Blessing").

[6] Examples are numerous in Shakspere. See Bartlett's *Concordance,* s.v. "Hold".

[7] The words "Hold here" (or "there"), in this sense, occur elsewhere in the play three times. Early in the play Indulgence, giving money to her son, promises more when he is married, "Well said, good Witt, and *hold the there,* I tell the this before; Indulgence, when thou married art, Hath better pence in store" (p. 9, l. 9). Later, when Snatch and Catch "shall spet in the purse and give it him [Idleness] againe", they accompany the action with the words, "*Hold heare!* thou shalt not lease all; thy purse shall not come home weeping for lose" (p. 28, l. 3). A third instance occurs where Lady Wisdom presents Wit with the sword Perseverance, "*Hold heere* Perseuerance, I say, A good and lucky sword" (p. 37, l. 15).

passage is, *"May it go well with* (thy mother at a need)" (NED, *s.v.* "Wellfare", 4, vbl. phr., Obs.). "Stand to thy tackling" is a proverbial phrase and means "to 'stand to one's guns' ".[8] "At a need" has reference to the fact that Indulgence has given Wit her "blessing in a clout", and is now without her savings.[9] The words under discussion may be paraphrased, "May it go well with thy mother in her time of need: as for you, in your suit for Wisdom's hand, persevere in your undertaking." In "Well faire a good messe of pottage", later in the play (p. 59, l. 5), "wellfare" has the same meaning as in this passage.

P. 13, l. 2.—"I loue so to *liger.*" In support of "linger", suggested by H but rejected by F, T (326) notes "the remnants of a tilde above the *i*". The rime of "linger" with "finger" confirms the reading by H and T.

P. 13, l. 11.—"So we ware both put into a mussellbote, And came saling in a sowes *yeare* ouer sea into Kent." H and F print "yeare" without comment. Read "ear" for "yeare", a variant of "ear", which may be heard today in colloquial speech. Apperson[10] quotes the proverb, "To come sailing in a sow's ear" (without explaining its meaning) from Ray, 170, and Fuller, 1732 (591, "Sow", subs., 13). "A sow's ear" in the proverb "You can't make a silk purse out of *a sow's ear,*" suggests that the expression, applied to a boat, might refer contemptuously to its seaworthiness, in which case it would be equivalent to the present-day expression, "an old tub of a boat".

P. 14, l. 18.—*"Idleness.* But harke the.—*Wantonis.* What, it is not so: will he come indeade?" After the words, "But harke the," a stage direction, "Idleness whispers Wantonness," would help the reader.

P. 16, l. 1.—"And you will be lusty, cry *hay*!" So the *MS.,* H and F. In F, "hey" should replace the archaic "hay". In two places in the *MS.,* it is so written: *"Hey* liuely, these will helpe to bring me out of John Tapsters bookes" (fol. 14^{r}, l. 19); and *"hey* liuely, by the gutes of a crab-louse, Snach, This is an excellent sporte" (fol. 13^{r}, l. 10).[11]

P. 17, l. 10.—"Mary, fie one the, knaue! I *mene* not thy compony." So H. F, modernizing the spelling, prints "mean". The *MS.* (fol. 8^{v}, l. 3) has "nead", with an open *a* resembling a *u*. The last letter is clearly a *d,* and the first an *n*.

P. 18, l. 6.—"Why then, come away, come! let us go. How, God be heare!" The stage direction, "Exit Wit. Enter Wantonness," placed

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[8] For evidence that "stand to thy tackling" is a proverbial phrase, see a later part of this article for a note on this expression.

[9] *Common Conditions* (ed. by Tucker Brooke) furnishes several close parallels to the use of "Wellfare at a need": "welfare olde shift at a neede" (l. 428); "Welfare a craftie knaue at a time of neede" (l. 611); and "well fare at a pinche euermore" (l. 725).

[10] *English Proverbs and Proverbial Phrases,* by G. L. Apperson, London, 1929.

[11] In *Common Conditions,* "Hey liuely" (l. 1147), and "Hay liuely" (l. 243), are used in situations strikingly similar to the situation in *The Marriage of Wit and Wisdom* in which the second instance of "hey liuely" is found.

by F (267c) before "Ho, God be here!" is wrong, as T points out. F was misled by H's misreading, "Here comes *in* Witt" (l. 15), for "here comes *Mr.* Witt", as corrected by T (327). Wit does not leave the stage at this point. Wantonness enters only after her words, "I come". A stage-direction, "Idleness knocks at Wantonness' door," is to be placed opposite the line, "Ho, God be here!" These words occur similarly as a greeting in *Misogonus* (Brandl ed., 458, l. 13): *"Ho, God be here,* where be you maidens? *God be here!"* Idleness, after addressing Wit, "Why then, come away, come! let us go!", crosses the stage, followed slowly by Wit, to knock at Wantonness' door and call to her politely, "Ho, God be here!" Wantonness, opening the door, first invites Idleness to "draw near," but afterwards, urged by him, joins Idleness and Wit in the street.

P. 18, l. 15.—*"I,* it hath fathers at large." "I" in F (268a) should be altered to "Ay". F missed the note by H (69) explaining "I" as a form of "Ay".

P. 19, l. 5.—"Gentellwoman, *this* shalbe to desier you of more acquaintance." "This" refers to the kiss Wit gives Wantonness at this point. A stage direction should so indicate.

P. 20, l. 4.—"my legges will not *houlld me."* Thus the *MS.*, H and F. To rime with "so bould" of the following line, this line should read, "my legges will not *me houlld."*

P. 21, l. 23.—In supplying a needed stage-direction at this point, T (333) has Wantonness make an exit, "leaving *Idleness* asleep on the ground." "Idleness" is a slip for "Wit", Idleness having already departed with Wit's purse.

P. 21, l. 24.—"I meruell *where* my schollard Wit is now of late *become!"* In support of his manuscript reading, "whese" (= whose), in place of "where" by H and F, T remarks that " 'Where one is become' is hardly English." This expression, while not in use today, occurs regularly in Elizabethan English and is equivalent to the present day query, "What has become of one?" Instances of this idiom are: Bale, *King John,* M.S.R. ed., l. 2092, "Where became the monke, that was here with me latelye?"; *Misogonus,* Brandl ed., 434, 18, "But wheres Oenophilus, your fellowe become?"; Wilmot's *Gismond of Salerne,* Brandl ed., 548, 29, "Alas my ioy where art thow now become?"; *Jacob and Esau,* T.F.T. ed., $D3^{v}$, "I *maruel where* Esau my sonne doth become, That he doth now of daies visite me so seldome."; *Godly Queen Hester,* Materialien ed., 481, "And where is all this become?"; *Jack Juggler,* T.F.T. ed., El^{v}, "And where became that other Careawaye?"; *Nature,* Part II, Brandl ed., 73, "Where ys your lusty heart bycom That serued you so well thys other day?"; Shakspere, *3 Henry VI,* II, i, 10, " Where is Warwick then become?"; Chapman, *The Blind Beggar of Alexandria,* I, i, 8, "Cleanthes, where art thou become?"; Chapman, *All Fools,* V, ii, 5, "I wonder where that neat spruce slave becomes?"; Greene, *Alphonsus of Aragon,* Prol., l. 54, "Where be thy scholars become, I trow?"; and II, i, 434-5, "Where is the knight become Which made the blood besprinckle all the place?":

An instance of this idiom occurs in *Common Conditions,* "Ha, Lamphedon, *where is become* thy stout couragious minde?" (l. 520). In *Sir Clyomon and Sir Clamydes,* there are two instances: "Ah my Neronis, where art thou? ah *where art thou become?*" (l. 1383); *"Where is that lady become,* to whom your plighted faith you gaue?" (l. 2171).

P. 22, l. 19.—"O, arrant strumpet that she was that *ran* me in this case!" Thus H and F. But the *MS.* (fol. 11^{v}, l. 1) reads "raid" (*i.e.* arrayed). Compare "raid" here with "araid" (fol. 12^{r}, l. 22)

P. 24, l. 6.—"my fingers are as good as a *liue twig.*" So H. F reads correctly "a lime twig". The scribe writing as one word "a" and "lime", has "alme". A dot above the *m* in "alme" to represent an *i,* in accord with a practice of the scribe (see the note on p. 46, l. 25, on l. 52 of this article), is all that is wanting in the *MS.* to confirm F's reading, "a lime twig." In further support of the reading by F, "His fingers are *lime-twigs"* is a proverb (App., 212, "Finger", 6). The earliest instance in Apperson is 1596.

P. 24, l. 25.—"The bee *haue no* so many herbes Whereout to suck hony, As I can find shifts whereby to make mony." Substitute "ha'" (han) for "haue", and "no[t]" for "no". Beginning with his words to the audience in the preceding line, "How like you this, my masters?", Idleness ceases to imitate the broken English of the "outlandish man".[12]

P. 26, l. 1.—"Ye, by *St. Jane,* I knowe him well for a knaue." T (334) reads correctly "St. tane," in place of "St. Jane" by H and F. In commenting on this correction, T adds, "It is more than likely therefore that 'St. tane' is a scribal error for 'St. Anne,' the *t* sound from 'St.' being accidentally carried over to 'Ane' ". This explanation is supported by the following instances of "St. tan(ne)" for "St. Anne"; "I gyff no force, by *sent tanne!"* (*Mankind,* Brandl ed., 72); and, "Say quhat ye will, sirs, be *Sanct Tan,* me think Johne ane gude Christian man" (Lindesay's *Satire of the Three Estates,* E.E.T.S. ed., l. 3029).

P. 27, l. 9.—"By *my* leaue, in spite of *my* teeth." T (335) would read "your" in place of "my" in both instances in this line, since Catch is "probably showing his teeth." No change is needed. "My", in "By my leaue," is ironical. (See later part of article for the note on the *ironical* expression, "God a mercy, horse!", in the next line). In "in spite of my teeth", there is no question of Catch showing his teeth. These words are proverbial (App., 597, "Spite"), and mean "in spite of my best efforts". At the time Idleness utters these words, he is being held by Catch and Snatch, who are robbing him without so much as "by his leave", and "in spite of his teeth".

P. 27, l. 20.—"This is a craftie fox, but, by a herring toke: *I haue a*

[12] In this soliloquy Idleness enters "new arrayed like a physician", as in subsequent soliloquies he enters disguised as a "rat-catcher" (39), "a bold beggar" (49), and a "priest" (57). In each, a rehearsal in character of the part he is playing forms the most diverting part of the soliloquy. In his disguise as a priest, his denunciation of the vice of idleness attains comic excellence because of the contradiction between his priest-like exhortations to avoid idleness and his true nature. The soliloquies by Idleness are the best parts of the interlude.

good nose to be a pore mans sowe," etc. The proverb, "To have a good nose to be a poor man's sow," is found in Apperson (591, "Sow," subs., 15). It is used in praise—or with a negative in dispraise—of a person's cleverness. In these words, Catch is praising himself for having outwitted Idleness, the "crafty fox", by discovering the latter's hidden purse. He had noticed that Idleness had been unable, while trying to coax Snatch and himself away from the purse "in the corner", to refrain from glancing nervously in that direction. I would read the passage with emphasis on "This" and on "I", and substitute a comma for the colon (by H) after "toke". Paraphrasing Catch's reflection we have, *"This* is a craftie fox, but, by a herring toke, *I* am a pretty clever fellow myself for seeing through his trick." "By a herring toke" refers to Catch's "taking", or 'smelling out', the "herring", the pocketbook in question. The reading suggested by T, "Buy a herring, cook!", interrupts the reflective vein in Catch's words, which, as far as the words, "Hey liuely," are an aside.

P. 30, l. 5.—"I must *hange* you Before you will *serue* the beasts." T (328) reads correctly "zwinge" for "hange" by H and F. "Serve", however, is correct, and is not to be changed to "sterue" (T, 328). Compare *MS.* (fol. 26^{v}, l. 3): "I *serue* the hogs."

P. 31, l. 25.—"Some gost or dedly *sperrit."* Thus the *MS.*, H, and F ("spirit"). As the rime with "affrite" shows, "sperrit" is to be pronounced "sprite", and should have been so printed in Farmer's text.

P. 32, l. 15.—*"Wit.* Come, tell me thy name: I pray the haue done. —*Idlenis. A good honest knaues:* Haue ye forgot so sone?" F follows H in his reading of Idleness' words, to the complete misunderstanding of the passage. Idleness' reply to Wit's question should read, *"Ah, good honest knaves,* Have ye forgot so soon?" "A" for "Ah" occurs frequently in this and other plays of the period. In his next speech, Idleness similarly addresses the "good honest knaves", Snatch and Catch—to whom he thinks he is speaking—in a conciliatory manner: "In faith, *gentell theaues,* You yourselues know best." In *Common Conditions* (l. 369), the Vice, Common Conditions, addresses the tinkers, who are about to rob him, in like manner: "Nay, *gentlemen Tinkers,* be good unto vs twaine."

P. 33, l. 4.—"Why, thou dost not know me; *The* whorson patch!" The semicolon after "me" in H and F should be a comma, as the words preceding the comma are addressed to the "whorson patch". For the *MS.* "the" (thou"), compare Hal's words to Falstaff in the *First Part of King Henry the Fourth* (I, ii, 157), "Farewell, *the* latter spring!" In a note in the English Arden edition of Shakspere's play (22), it is pointed out that the use of the vocative case of 'the', in place of 'thou', is a well established use in sixteenth century English. It is possible that the 'the' in *"the* whorson patch" is one of a number of instances in the play of "the" (= "thee") for "thou".[13] T (332) has noted the fact that "thee" is "invariably" written "the" in *The Marriage of Wit and Wisdom.*

P. 33, ll. 9-10.—"I goe still a-muming Although it be *ether Without*

[13] Instances of this use are found in the Halliwell edition on pages 11 (19), 12 (16 and 17); 40 (3); 42 (7) and 51 (11).

pipe or druminge." So the *MS.*, H and F. "Ether" should follow "Without", as in line 16, p. 29, "Euen poore I, all alone, *without either* pipe or druming."

P. 34, l. 5.—"*Wit.* Didst not the call thyselfe Honist Recreation, which deceued me onces?—*Idlenis.* Why, I am a phesition, . . . I am a greate trauelir. *I lite on the dunghill like a puttock!* Nay, take me with a lye, And cut out the brane of my buttock." The line printed in italics is an aside, in which "dunghill" is applied opprobriously to Wit. Common Conditions, in the play so named, also meets recurring doubts of his veracity with similar attestations of his truthfulness: "*take me with a lye,* And whip mee, that all villaynes may take example thereby" (l. 944); "*If you take me with a lie,* hang me like a counterfeit knaue" (l. 1530); "and dost thou not faine?—Jesus, *why when did you take me with a lie?*" (l. 1565); "*If you take mee with a lie,* thrust me through with your sworde" (l. 1786).

P. 35, l. 17.—"If thou hadest scap[t] Safe by *any* dene, Thy luck ware to to goo[d]". "Any" is the reading by H, F and T (336). Read "my" for "any". The scribe mistook the author's *m* for *an*. Irksomeness, who lives "near to Lady Wisdom's house", has his "den" among the same "craggy clifts" on "Parnassus mount", where Wisdom is "placed". His "den" is mentioned in a stage-direction on the same page.

P. 36, l. 3.—"But *it* I feare both Idelnis and Ircksomnis will sonder." As T (329) has pointed out in his comment on p. 36, l. 22, and elsewhere in this article, Scribe A writes "it" for "yet". He does not, however, do this "invariably" (T, 329). Nor in this instance is "it" a variant spelling of "yet" (T, 329). "It" in this line is the pronoun object of "sonder", and refers to Wit's desire to "espouse" Wisdom. I have noted the spelling "yet" by Scribe A in the following instances: fol. 2^r, l. 6; fol. 5^r, l. 10; fol. 6^v, l. 10; fol. 20^r, l. 7; fol. 20^r, l. 10; fol. 20^v, l. 19; and fol. 24^r, l. 10. "It" for "yet" occurs once in *Common Conditions* (l. 1330).

P. 40, l. 5.—"Doe I knowe [him]? Why, I tell the I haue ratsbane to sell." Insert "him" after "knowe". It is lacking in the *MS.*, H and F. The omission of a word or more is a not uncommon error of the scribe.

P. 40, l. 7.—"Ratsbaine! tut, [to] a point!" "To" in this line seems to be required by the meaning. "To a point," in the sense of "Come to a (*or* the) point", expresses the impatience of the speaker. Compare Jonson's *Sejanus* (III, l. 699), "Then, to a point."

P. 46, l. 25.—"Like as the silly *marner.*" H and F note that the *i* in "mariner" is omitted in the *MS.* This is not accurate. A dot above the *n* of "marner" in the *MS.* (fol. 24^r, l. 6) is intended to represent an *i*. Such a dot above an *n* or an *m* to indicate *in* or *im* is a characteristic of the *MS.* Other instances of this practice are: fol. 1^r, l. 7, "m̃printed" (= imprinted); fol. 24^v, l. 12, "hm̃ selfe" (= himselfe); fol. 27^v, l. 1, "mn̄e" (= mine); fol. 29^r, st.-dir., "hm̃" (= him); fol. 29^r, l. 18, "m̃mortal" (= immortal); fol. 29^v, l. 9, "ascourn̄g" (= a scouring); fol. 30^r, l. 20, "hm̃" (= him); fol. 31^v, l. 1, "m̃brace" (= imbrace); fol. 32^v, last word, "fn̄is" (= finis).

P. 47, l. 9.—"a nue aduenture *this* I seek." T (336) would correct "this" to "thus"; but as Professor Tucker Brooke points out, in a note on line 585, in his edition of *Common Conditions,* "The adverbial use of *this* in the sense of *thus* was common in the sixteenth century." In *Apius and Virginia* (M.S.R. ed.), illustrations of this use are found, l. 836, "*This* standeth now the case;" and, l. 889, "*This* I run, loe Rumour."

P. 49, l. 2.—"This shalbe his luck which like me *rangeth* and raingeth." F reads "rangeth and rangeth". The *MS.* has the *g* in "rangeth" careuflly blotted out. The word is "runeth". H misread the *u* as an open *a,* and failed to observe that the *g* was intentionally blotted out.

P. 49, l. 6.—"This is *a world to se how* fortune chaungeth,". T (336) alters the punctuation of this line to read, "This is a world to see! How fortune changeth!" The following passage from *The Taming of the Shrew* (II, i, 305-7), indicates that there should be no exclamation mark after "see": "O! you are novices: *'tis a world to see How* tame . . . a meacock wretch can make the curstest shrew." The proverbial exclamation, "A world to see!", means "wonderful to see" (App., 711, "World", 2).

P. 49, l. 9.—"For the honour of artrebradle, this age wold make me swere madly." T correctly surmises (336) that "artrebradle", riming with "madly", is intended for "Arthur Bradley", and queries, "But who is Arthur Bradley?" He is "the mad Arthur of Bradley" mentioned in Jonson's *Bartholomew Fair* (II, ii). In a note on this passage in the Yale edition of Jonson's play (170), we are told that Arthur of Bradley had been "long a proverbial and popular character". The first words in the passage quoted above, "For the honour of Arthur Bradley", form the refrain in a ballad reprinted in the Yale edition note from *Merry Drollery* (1661, 312). Apperson has no mention of a proverbial Arthur Bradley, although his name is not infrequently met with in Elizabethan plays. J. Clarke, in his *Paroemiologia Anglo-Latina . . . or Proverbs English and Latin,* 1639 (85, "Derisio"), cites as a proverb, "Hey, brave Arthur Bradley".

P. 50, l. 20.—"*so* I shalbe swinged; *so* my bones shalbe bangd!" T (387) believes "so" in both instances in this line to be the scribe's misreading of the author's "how", as he "mistook the figure-of-8 'h' for a long *s*." No change is required. Two other instances of this dialectal use of "so" (= indeed) occur in this scene, but not elsewhere in the play. Doll uses it again: "Thou lyest, whorsonne, thou wilt Be cudgeld, *so* thou wilt" (p. 51, l. 9). Lob employs it once: "O, dame, dame, *so* I will girk him, if I had my whip" (p. 53, l. 17). Wright's *Dialect Dictionary* recognizes this use of "so" only in the phrase, "so it is" (*s.v.* "So", phr., 11). In *Common Conditions* "so", similarly used, is a common dialectal peculiarity of the rustic speech of Lomia, a natural: "My lady can dance, *so* she can, and I must learne to" (l. 1389); "But Ile tell my lady on thee, *so* I will, what thou wouldest haue" (l. 1412); "A you

mocke, *so* you do, you do but flowts" (l. 1414).[14]

P. 50, l. 24.—"come away *w*th *a foule euill!"* To T (337) "this is meaningless". He queries, "Did the author write 'Come away! w^{t} [*i.e.* What] a foul evil?' " The phrase, "with a foul evil", with its imprecatory meaning, is not to be changed. It is found in J. Heywood's *Pardoner and Friar* (Farmer ed., 17): "Nay let a whoreson dreuyll Prate here all day, *with a foule euyll";* and in *Mankind,* Pt. II (Brandl ed., in Q.W.D., 525): "Let him stand *wyth a foule euyll."* In *Cambises* (Manly ed., l. 800), a different form of the imprecation occurs: "A foule evil on thee, Hob!" Similar proverbial imprecations in the play are: "Come downe, *with a pestilence!* A morin rid the!" (p. 45, l. 10); and "Goe to; crie shorter, *with a vengeance"* (p. 42, l. 9). "With a foul evil" is not given by Apperson, although "With a vengeance" and other proverbial imprecations are recorded by him (700-701, "With").

P. 52, l. 17.—"thou callest me Whore by craft; Thou art *a Kentish man,* I trow." T (334) believes something is missing between these words of Mother Bee's addressed to Lob, and Lob's reply, because, "The transition from the former speech to the latter is too abrupt and unlike the author's technique elsewhere." The abruptness of transition, however, is considerably lessened when it is understood that "Kentish man" is a term of reproach applied by Mother Bee to Lob in the belief that Lob had called her "whore" in the name of another. Apperson (338, "A Man of Kent"), gives no instances of "A Man of Kent" used opprobriously as early as the sixteenth century, although it is likely that this designation was so used at that time. Mother Bee is sure that Lob had not been to town whence he fetched his "tale", and therefore that *he* had called her whore "by craft", and not another. Bacon, in his essay "On Cunning", comments on the kind of "craft" attributed to Lob by Mother Bee: "There is a cunning, which we in England call, The turning of the cat in the pan; . . . when that which a man sayes to another, *he laies it, as if another had said it to him."*

Lob's reply to Mother Bee's charge is humorously beside the point: "Why, Doll would not mend my breech, How would you have me go [*i.e.* go to town]?" In these words, instead of admitting directly Mother Bee's charge that he had lied in saying that "at the town" he had heard "one call you whore", he excuses himself for not having gone to town, because Doll had not mended "his breech". His reply is much in the spirit of Idleness' practice of avoiding an embarrassing situation by intentionally confusing the point at issue. The rime of "trow" with "goe", linking the speeches of Mother Bee and Lob, supports the possibility that Lob's words follow Mother Bee's outburst of anger without the omission of intervening lines.

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[14] See also ll. 1705, 1735, and 1766. It is found, also, in the *First Part of King Henry the Fourth* (I, iii, 59) in Hotspur's report to the King of the "bald unjointed chat" of the lord who talked "so like a waiting-gentlewoman of guns and drums and wounds". The lord's words, as reported by Hotspur, were: "it was great pity, *so it was,* This villanous salt-petre should be digged Out of the bowels of the harmless earth", etc.

A second uncomplimentary allusion to the craftiness of the inhabitants of Kent occurs when Idleness (p. 13, l. 12) explains how, with his brother Irksomeness, he "came sailing in a sow's ear over sea into *Kent*", presumably a congenial district for a character full of "counterfeit cranks". T observes (325) that the author of the play "seems to have been particularly interested in Kent". His interest is limited to these two thrusts at the proverbial craftiness of the inhabitants of Kent.

P. 55, . 29.—"I will drawe nere and see What wight art thou, Which doost lament And thus dost pine in paine." So H and F to the complete confusion of the meaning of this passage. The crowding into the narrow marginal space to the right of the *MS.* text (fol. 28^{v}, l. 15) of the stage direction, "He commeth nere the prison", together with the omission of all punctuation in the *MS.*, misled H and F into their misunderstanding of the passage. The stage-direction refers clearly only to Good Nurture's intention to "drawe nere and see", and should be printed opposite these words. A period after "see" is required. H printed the stage direction wrongly after the next line, "What wight art thou," etc. These words are not a part of the preceding sentence, but are the first part of a new, interrogatory sentence addressed to Wit by Good Nurture, after the latter has drawn near the prison. To Good Nurture's question, "What wight art thou Which doost lament And thus dost pine in paine?", Wit replies, "My name is Witt; My griefe is greate, How should I then refrane?"

P. 57, l. 4.—"Pluck vp your sperits, your marige day Is come *euen at hand.*" So H, and F, but for the orthography. Read for "even at hand", "e'en *now* at hand". In the *MS.* (fol. 29^{r}, l. 20) "at" is written above two words, partially obliterated by a smudge, which seems to have been "now at". In writing in "at" above the line the scribe may have omitted by an oversight the second word, "now"—if it is "now". The line is further improved by reading "sprites" for "sperits".

P. 58, l. 2.—"Although some doe refuse me, & some leden heeled Lubber will not refraine me." So in the *MS.* H and F expand the "and" symbol of the MS. to "and". For "and", substitute "yet". The scribe in three places in the *MS.* mistakes a short word of the author's (or the contraction of the word) for the "and" symbol. In two of these instances (fol. 3^{r}, l. 2; and fol. 5^{v}, st.-dir.), he writes in above the line the correct word, "the", after partially blotting out the "and" symbol which he had previously written. In another instance an incorrect "and" symbol for "by" has been pointed out by F (284a).[15]

P. 58, l. 7.—"Idlenis, the[y] say, is the mother of *wise.*" So the MS.

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[15] A satiric convention associated with the Vice of the morality-interlude is found in the two lines continuing the passage commented upon above: "And when men have done with me, Women will retain me." Nichol Newfangle in *Like Will to Like* (Farmer ed., 5), and Revenge in *Horestes* (Brandl ed., l. 1080), similarly console themselves that, when men reject them, women will accept them: "*Newfangle.* Sith men be so dangerous now at this day: Yet are women kind worms, I dare well say"; and, "*Revenge* [in *Horestes*]. Well, syeth from them both [men] I am bannyshyd so, . . . Yet I am in good comfort, for this well I knowe, That the most parte of wemen to me be full kynde."

and H. F silently, and correctly, changes "wise" to "vice". The words, "they say", are a common means, in the sixteenth century and later, of introducing a proverb. The proverb, "Idleness is the parent (*or* mother) of vice", is in Apperson (322, "Idleness"). In the MS., a *w* is occasionally found for an initial *v*.

P. 61, l. 10.—"Wisdome. For why, allthough the turtle long Ware parted from her mate.—*Wit. Now God be thainked,* thay are met In good and happy state; *The Lord be thainked* for his grace, Which gaue the vnto me . . . " . So the *MS.,* H and F. There seems to be in the *MS.* in these lines an incorrect assignment of words to Wisdome and Wit. If the words given to Wisdom be continued through "happy state", the division of a sentence between two characters is avoided. A similar division of a sentence does not occur elsewhere in the play. This change would further avoid Wit's virtual repetition of "God be thanked" in successive lines.

PART II

The fifty-odd proverbs and proverbial phrases in the 800 lines (approximately) of *The Marriage of Wit and Wisdom* form what is probably the most characteristic feature of the author's style. Halliwell and Farmer in their notes point out only a few of the most obvious proverbs in the play.[16] These,[17] as well as an additional number of better known proverbs,[18] and the proverbial similes,[19] in the play, I have

[16] Dr. Tannenbaum in his article makes only passing reference to the proverbial element in the play in noting that the author "was fond of apothegms". In this article, I employ the term "proverb" in its inclusive Elizabethan sense, to embrace both popular and learned proverbs, whether of native or foreign origin.

[17] Proverbs noted by Halliwell or by Farmer, or by both: p. 13, l. 29, "But stay there awhile, *soft fier makes swet malt*" (App., p. 585, *s.v.* "Soft fire"); p. 13, l. 30, "I must be faine to bring him out of his *Broune stodie*" (App., p. 70, *s.w.* "Brown", and *Eliz. Prov. Lore,* p. 86, no. 61); p. 24, l. 14, "So, so finely I can turne the catt in the pane" (App., p. 89, *s.v.* "Cat", 69); p. 28, l. 9, "Euell gotten worse spent" (App., p. 324, *s.v.* "Ill gotten"); p. 55, l. 11, "But I, alas! *when steede is stolin,, Doo shut the stable dore*" (App., p. 598, *s.v.* "Stable-door").

[18] Well known proverbs not noted by Halliwell or Farmer: p. 14, l. 14, "What wind blew you hether?" (App., p. 690, *s.v.* "Wind", A, b7); p. 23, l. 18, "It is an il wind that bloues no man to good" (App., p. 326, *s.v.* "Ill wind"); p. 27, l. 1, "But I had rather haue your rome as [= than] your componie" (App., p. 538, *s.v.* "Room"); p. 31, l. 3, "Now I haue neuer a crose to blesse me" (App., p. 123, *s.v.* "Cross", subs., 3; and *Eliz. Prov. Lore,* pp. 121-2, no. 150, for an explanation of the meaning); p. 46, l. 2, "Like as the *rowling stone,* we se, *Doth neuer gather mosse*" (App., p. 537, *s.v.* "Rolling stone"); p. 3, l. 1p, "Yet may you say *vpon the hed The very naile is hit!*" (App., p. 435, *s.v. "Nail",* 5).

[19] The four proverbial similes are: p. 14, l. 1 , "I am as lite as any fether!" (App., p. 364, *s.v.* "Light"); p. 14, l. 23, "And you shall find him as gentell as a faulcon" (App., p. 243, *s.v.* "Gentle"); p. 15, l. 27, "I am euen as fitt For that purpose as a rope for a theefe" (App., p. 538, *s.v.* "Rope", 2); p. 16, l. 21, "I am as wise as my mother's sowe!" (App., p. 607, *s.v.* "Subtle").

listed below in footnotes, with a reference in each case to the proverb in Apperson. In another footnote for convenient reference I collect the proverbs commented on in Part I of this article.[20] To complete the survey of the proverbial material in *The Marriage of Wit and Wisdom,* I give in ensuing paragraphs, with accompanying comment, the remaining, less well known proverbs and proverbial phrases in the play.

Throughout the play there is a preponderance of vernacular over classical proverbs.[21] Of the latter there are only a scattered few. The author's intention is clearly to please his proverb-loving audience. Following what was probably an established dramatic convention, continued by Shakspere in the speech of his jesters, the author heightens the wit of Idleness, the Vice in his play, by giving him more than a liberal share of proverbs. Over against his *twenty-six,* the other characters share the remaining *twenty-eight,* with five the highest number given any one of them.[22]

The intention of the author in favoring Idleness with so large a share of proverbial wit and wisdom is obvious. He aims to have his main character win and hold, by his cleverness, the centre of interest in the play. In a similar way, in *Euphues,* Lyly lards with proverbs the speeches of his characters to emphasize their cleverness.

[*To be concluded*]

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[20] Proverbs commented on in Part I: p. 9, l. 11, "To have a better penny"; p. 11, l. 19, "Blessing in a clout"; p. 13, l. 11, "To come sailing in a sow's ear"; p. 24, l. 6, "His fingers are lime twigs"; p. 27, l. 9, "In spite of my teeth"; p. 27, l. 20, "To have a good nose to be a poor man's sow"; p. 49, l. 6, "A world to see"; p. 49, l. 9, "Hey, brave Arthur Bradley"; p. 50, l. 24, "With a four evil", etc.; p. 52, l. 17, "A Kentish man"; p. 58, l. 7, "Idleness is the mother of vice".

[21] The popular appeal of the play as a whole is further emphasized by an almost entire absence of historical or mythological names or allusions. Only once when Idleness is speaking as a disguised priest does the author introduce classical allusions and names to lend a realistic touch.

[22] The characters divide the proverbs in the play among themselves as follows: Idleness (26); Indulgence (5); Good Nurture (4); Catch, Snatch and Wit (3 each); Doll, Wantonness and Severity (2 each); Fancy, Mother Bee, Prologue and Epilogues (1 each).

COMMUNICATION

AN INTERESTING FIRST FOLIO

In August 1934 the veteran importer of Shakspere Folios, Mr. Gabriel Wells, brought to light in England another copy of the First Folio, unrecorded in Lee's *Census*. It had been reposing in the library of one of the noble families of England, a library to which nothing had been added for over two hundred years. This copy, though imperfect and showing evidence of wear and tear, is unusual, possibly unique, in containing a number of corrections of lines and annotations in a handwriting which the British Museum experts, Mr. H. I. Bell, keeper of manuscripts, and Dr. Flower of the same department, have assigned to the reign of Charles I (1625-1641). It is also possible that this annotator may have seen the plays on the stage, or had access to originals that have disappeared. Inserted by another hand, perhaps that of an 18th century editor or critic, are notations in the top margins as to the existence or non-existence of quarto versions. At the bottom of one page, in still another hand, are the opening lines of the Lord's prayer.

Nine of the plays, *Coriolanus, Titus, Romeo and Juliet, Troilus, Timon, Julius Caesar, Macbeth, Othello,* and *Henry VI, Part II,* have here and there interlinear corrections of the text. Plays wholly missing are *The Tempest, Two Gentlemen, Cymbeline, Merry Wives,* and *Measure for Measure.* Two leaves of *Henry VI, Part 3,* and parts of *Richard III* are supplied by leaves from the Second Folio. The copy measures 12 11/16 x 8 inches, and is bound in 18th century boards.

The following list gives the most interesting manuscript corrections:

(1) *Coriolanus.* First Folio, p. 2, col. 1, l. 32. (Furness, p. 46.)
First Folio: Patience awhile; you'st heare the Bellies answer.
MS. Correction: . . . you shall heare . . .

(2) *Coriolanus.* First Folio, p. 7, col. 2, l. 4. (Furness, p. 159.)
First Folio: As if I lou'd my little should be dieted.
MS. Correction: . . . lou'd my title . . .

(3) *Coriolanus.* First Folio, p. 16, col. 1, l. 15 from foot. (Furness, p. 319.)
First Folio: Goe, get you to our House . . .
MS. Correction: . . . to your House . . .

(4) *Titus Andronicus.* First Folio, p. 33, col. 1, last line. (Clark & Wright, VI. 440.)
First Folio: Mine Honours Ensignes humbled at my feete.
MS. Correction: . . . thy feete.

(5) *Titus Andronicus.* First Folio, p. 36, col. 1, l. 26. (Clark & Wright, VI. 453.)
First Folio: This discord ground, the musicke would not please.
MS. Correction: This discords ground . . .

(6) *Titus Andronicus.* First Folio, p. 36, col. 1, l. 18. (Clark & Wright, VI. 452.)
First Folio: This pretty brabble will undoe vs all
MS. Correction: This petty prabble . . .

(7) *Titus Andronicus.* First Folio, p. 38, col. 1, l. 14. (Clark & Wright, VI. 462.)
First Folio: But when ye have the hony we desire
MS. Correction: . . . ye desire.

(8) *Titus Andronicus*. First Folio, p. 38, col. 1, l. 19. (Clark & Wright, VI. 462.)
First Folio: O Tamora, that bear'st a woman face
MS. Correction: . . . womans face.

(9) *Titus Andronicus*. First Folio, p. 42, col. 1, l. 23. (Clark & Wright, VI. 481.)
First Folio: Thy griefes, their sports
MS. Correction: Thy griefes their sport.

(10) *Titus Andronicus*. First Folio, p. 44, col. 1, l. 22. (Clark & Wright, VI. 490.)
First Folio: And sweare with me, as with the wofull Feere
MS. Correction: . . . wofull Sire.

(11) *Romeo and Juliet*. First Folio, p. 55, col. 2, l. 13 from foot. (Furness, p. 41.)
First Folio: And she shew scant shell, well, that now shewes best.
MS. Correction: And shele shew scant so well . . .

This line has caused considerable perplexity. The following readings are recorded:

QUARTOS: She shall scant shew well . . .
SECOND FOLIO: shele shew scant, well . . .
THIRD FOLIO: she'l shew scant well . . .
FOURTH FOLIO:
ROWE: she will shew scant well . . .

(12) *Romeo and Juliet*. First Folio, p. 57, col. 1, l. 21 from foot.
First Folio: . . . bakes the elklocks
MS. Correction: . . . Elueslockes.

(13) *Romeo and Juliet*. First Folio, p. 63, col. 1, l. 23. (Furness, pp. 140-141.)
First Folio: R. is for the no, [comma]
MS. Correction: R. is for, no,

The corrector's reading of this much discussed line differs from all the other texts. The other readings are:

SECOND, THIRD AND FOURTH FOLIO, AND SECOND, THIRD, AND FOURTH QUARTOS: As First Folio.
FIFTH QUARTO: R. is for the no. [full-stop]
THEOBALD AND CAPELL: R. is for thee? No;
HANMER: R. is for thee
STEEVENS (1773): R. is for the nonce;
STEEVENS (1778): R. is for the dog. No;
RITSON: R. is for the — No;

(14) *Romeo and Juliet*. First Folio, p. 72, col. 2, l. 18.
First Folio: Upon my Rapiers point
MS. Correction: Upon his Rapiers point

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EDITORIAL COMMENTS AND REVIEWS

The annual banquet was held at the National Arts Club on December 9th last and was a decided success. The program was both entertaining and instructive. Dr. Rosenbach read a paper on American Shakspere collections which all followed with great interest and which we hope to publish in a future issue of the *Bulletin*. Mr. Harry Sothern, the nephew of the late E. H. Sothern, entertained the guests with very diverting reminiscences of the Sothern-Marlowe Company. Mr. Curtis Cocksey recited very effectively the "Seven Ages" to a musical setting by Miss Wilmont, the composer herself being at the piano. Miss Helena Lanvin sang two groups of Shakspere's songs exquisitely. Mr. Leslie Austin obliged the company with a dramatic rendering of the "Queen Mab" speech from *Romeo and Juliet*. In conclusion Mr. Austin and Mr. Cocksey enacted the scene between Ford and Falstaff in *The Merry Wives of Windsor*. To all, including Mr. Frank L. Short (who arranged the program), we offer our best and sincerest thanks.

We need more members. The more members we have the bigger and better *Bulletin* we can issue. With more money in the treasury we can print more essays, give the writers reprints and, ultimately, pay for the articles accepted for publication.

Congratulations are due to the General Education Board for granting a substantial subsidy to the University of Chicago, making it possible for Professor Baskervill to study and edit a hitherto unpublished dramatic manuscript of considerable importance. The book, embodying the results of Dr. Baskervill's careful and scholarly work, is entitled *Gringore's Pageants for the Entry of Mary Tudor* [sister of Henry VIII] *into Paris* [on November 6, 1514, following her marriage to Louis XII]. The book is beautifully printed, neatly and well bound, and illustrated with six fine collotype plates in the size of the originals. (All for $1.50!) The document is of interest not only to historians of pageantry, to students of Pierre Gringore, but also to students of Anglo-French relations, as Professor Baskervill points out. Our best thanks are due to the editor as well as to the University of Chicago Press for an important book.

A book which we wish heartily to recommend to the general reader as well as to scholars is Mr. Clarence C. Green's *The Neo-Classic Theory of Tragedy in England during the Eighteenth Century*, just published by the Harvard University Press (for $2.50) as volume XI of the *Harvard Studies in English* series. We know of no clearer and more sensible exposition and discussion of some of the fundamental problems of tragedy. The young student of the drama—and especially of Shaksperian tragedy—will find it particularly instructive, especially the chapters on "the function of tragedy," "poetic justice," "the characters of tragedy," "the unities," and "elements incompatible with tragedy." Teachers will find it helpfull in clarifying their ideas.

Another book in the Golden Key Series issued by D. C. Heath and Company, a book which we have no hesitation in recommending to young students seeking acquaintance with Shakspere's greatest masterpiece, is Mr. Max Herzberg's edition of *Hamlet*. The introduction consists of an interesting account of the poet's life and of an intelligent and comprehen-

sive but not too complicated summary of the scholarly phases of the play, its sources, its problems and its meaning. The stage-history of the play receives considerable treatment, with special emphasis on Mr. Hampden's interpretation. The text is punctuated throughout with stage-directions borrowed from Mr. Hampden's prompt-book.

Mr. Herzberg's account of the Elizabethan theatre is inadequate and marred by the introduction of Mr. Eaton's diagram. That the dressing rooms were on the main floor and at the sides of the Inner Stage is more than doubtful; they were probably on the upper floor. Today we no longer think that the "settings and properties [on the Shaksperian stage] were few and meager"; we are inclined to think, on the contrary, that they were rather complicated and elaborate, perhaps too much so. Nor is there adequate warrant for the statement, (p. xii) that "The actor was perhaps more of an orator addressing a crowd . . . than is the case today." That would have been impossible in a theatre which required the actor to suit the word to the action and the action to the word.

It is unfortunate that in the opening paragraph of the book the poet is said to have died on his "fifty-ninth" birthday. 1564 from 1616 leaves 52, not 58. With inexcusable carelessness the editor informs his readers that "One definite event of his early manhood was Shakespeare's marriage . . . and the birth of three children." These were at least three definite events. And it is more than questionable whether a biographer of Shakspere has the right to say that on his marriage the poet "brought his family to his father's home." What evidence, we wonder, does the editor have for saying (p. xiv) that between 1592 and 1594 Shakspere was free from acting and the writing of plays?

The foot-notes are not always happy. Thus, for example, a note to line I, i, 36 (p. 5), gives the impression that the "star that's westward from the pole" is the North Star; but it is the "pole" (the polar star itself) that is the North Star. The editor should have been careful to make this clear, especially as Dr. Furness, in his Variorum edition of the play, seems to have got the point wrong. Of what value is it to a young student to annotate line IV, iv, 20 ("To pay five ducats, five, I would not farm it"), with the words "Worth about ten dollars"? Besides, too many difficult words are left unexplained, *e.g.*, "galled" in "her galled eyes".

That our editor does not always understand his author is evident from his misinterpretation of V, ii, 278. The king orders all the battlements to fire their ordnance if Hamlet gives the first or second hit, "Or quit in answer of the third exchange". Mr. Herzberg strangely defines (p. 169) the line we have quoted thus: "Pause when he (Hamlet) has made a hit in the third exchange of passes." "Quit" here does not mean "pause" but "requite".

Our editor's scientific achievements sometimes lead him into curious blunders. Commenting on I, i, 162 ("No fairy takes," etc.), he says: "The Elizabethans . . . believed in astrology. We still use the words *moonstruck, sunstroke,* etc." Apparently he does not know that sunstroke is an acute disease caused by the action of the hot sun.

The Oxford University Press has just published a one-volume edition of *The Works of William Shakespeare* in which the plays (not the poems) are arranged in what the editor supposes to be the order in which they were written. The pub-

lishers inform us that "Readers now can approach the body of the Plays as a vital and growing organism revealing the evolution of the poet's personality and genius." In their arrangement they follow neither Sir Edmund K. Chambers nor F. J. Furnivall. What authority they have for their arrangement they do not say, nor do they explain why they print *Pericles* as a Shaksperian play but omit *The Two Noble Kinsmen*. Inasmuch as we really do not know the chronological order of the plays, it is questionable that this edition will do what the publishers claim for it.

But we have a more important objection to this edition—a serious objection. The publishers say that "The text is that prepared for the Shakespeare Head Press by the distinguished Elizabethan scholar, Arthur Henry Bullen." In the first place, the text prepared by Dr. Bullen is not good enough for reproduction. In the second place, the text in this volume is not Dr. Bullen's. In proof of our second point we shall mention only two passages in *The Merchant of Venice*. In I, iii, 105, Bullen's Antonio says, "Well, Shylock, shall we be beholding to you?", but the volume before us (p. 392) substitutes Pope's "beholden" for the original word. In the same scene, line 84, Bullen's Shylock says that Jacob "pill's me certain wands," but the new Oxford volume again follows Pope by reading "peel'd me certain wands". Our first point we shall prove when we have the time, the space, and the inclination to do so.

The Stratford Company from Boston have sent us a rather attractive looking pamphlet on *Hamlet* which we were very glad to receive. It is entitled *Hamlet: An Analytic and Psychologic Study,* is neatly printed on paper of fine quality, is short enough to be read in an hour, and sells for only fifty cents. The author, Dr. Fayette C. Ewing, is a physician (let us add that he is an eye, ear, nose and throat specialist) and therefore (he thinks and says) it is "within his province to write a regular dissertation on the problem of Hamlet's mental responsibility." The arguments for Hamlet's sanity are marshalled under three headings (which we leave the reader to find out for himself) but are not convincing,—at any rate, not to us. We do not like to think of an insane Hamlet, but we recall (which Dr. Ewing does not) that Hamlet himself, in soliloquy, speaks of his "weakness" and his "melancholy," and, furthermore, that in the fencing scene, when apologizing to Laertes for having killed his father, the Prince solemnly assures him that he is afflicted with madness. If Hamlet was lying then, we have had enough of *Hamlet* and will be ready to relegate it to the rubbish heap to which we assign ninety-nine and ninety-hundredths percent of all plays, novels, and short stories. Shakspere, we may rest assured, knew more about human nature and attacks of momentary insanity than the doctors knew in his day—or know now.

D. C. Heath & Co. of Boston has just published, in its Golden Key Series, a new school edition of *Macbeth* (edited by Dr. Harold T. Eaton of Brockton, Mass.). The book is well printed and in a convenient pocket format; the lines are numbered and the explanatory notes are where they should be, at the bottom of the page. The introductory pages discuss all sorts of things: the Elizabethan period, witchcraft, magic, astrology, the life of Shakspere, the drama, Shakspere's stage, costumes of the period; etc. The appendixes consist of examination questions, the story of the play

(from Charles and Mary Lamb), an analysis of the play, suggestions for themes, a short bibliography, etc.

In our opinion the introductory material is badly proportioned: too much space (three and a half pages) is given to dress and too little (about half a page) to Elizabethan English; much too little attention is devoted to scansion and too much to Dr. Simon Forman.

Several points indicate that our editor is several years behind the times. He is certainly wrong when, depicting the Elizabethan stage, he shows (p. lxi) the "storage room" to be a part of the heavens or canopy, when he omits a rail around the front or outer stage, and when (on page lxii) he shows an almost triangular stage jutting into the "pit" (should be "yard"). His discussion of the construction of the theatre is all too meagre. He seems not to know that the genuineness of the Forman notes on Shakspere's plays has not only been questioned but that the present writer has proved these notes spurious. His list of recommended books about Shakspere and his times includes items of no value to a young student, *e.g.*, J. D. Wilson's *The Essential Shakespeare* (a dangerous and worthless book — dangerous for its method, worthless for its results), S. Lee's *Shakespeare and the Modern Stage,* W. Winter's *Shakespeare on the Stage,* T. Kenyon's *Witches Still Live,* H. C. Shelley's *Inns and Taverns of London,* Garnett's *Master Will of Stratford* (a drama), E. I. Fripp's *Shakespeare's Haunts and Stratford,* etc.; on the other hand, he omits some very essential items, *e.g.*, W. W. Lawrence's *Shakespeare's Problem Comedies,* W. J. Lawrence's *Physical Conditions of Elizabethan Public Playhouses,* E. M. Albright's *Dramatic Publication in England,* A. C. Bradley's *Shakespearean Tragedy,* etc. To a high school student Tucker Brooke's *Shakespeare of Stratford* is worth half a dozen such books as E. K. Chambers' encyclopedic and clumsily written *William Shakespeare.*

Dr. Eaton's commentary, notes, and questions offer a large number of objectionable features. We object, for example, to such statements as these: "Doubtless [!] modern psychology might relate her [Queen Elizabeth's] mania [!] for fine clothing [she is said to have owned 3,000 costumes at the time of her death] to the fact that as a small girl, neglected and ignored, she often lacked for bare necessities" (p. xxiii); and "Is astrology a science or is astronomy a superstition; and when will the human race grow up?" (quoted, p. xxxiii, without comment, from *Scientific American*). We object to a discussion which does not caution students against looking upon the Weyard Sisters in *Macbeth* as nothing but common witches. And what is one to make of an edition of *Macbeth* which asks the student (p. 35) why Macbeth, after the murder of Duncan, "babbles inanely" about sleep? Many difficult passages have been left unexplained, and the punctuation is often bad. And, only one thing more, an editor of a Shaksperian text ought not to say "I suspect" when he means "I think," and he ought not to speak of "necessities" when he means "necessaries".

A study of Shakspere from the Marxian viewpoint is one of the great needs of these troublous days. Such a study is sure to throw much needed light on Shakspere's popularity and influence in the past two hundred years. But whoever undertakes this task must not go to the extreme of trying to make Shakspere out to have been a conscious and deliberate "proletarian writer,"—if he was one (and

we think he was), he was so unintentionally, just as the sun and the rain fructify the earth unintentionally.

From an article on "Our dramatic theatres" by Y. Sobolev in the current issue of *The Theatre in the USSR* we quote the following highly suggestive paragraphs:

> "It is characteristic, that during the current season the plays of Shakespeare have a considerable place in the Soviet repertory. In Moscow *Twelfth Night* has been presented at the Second Art Theatre (this comedy will also be done at the Grand Dramatic Theatre in Leningrad); *Romeo and Juliet* at the Theatre of Revolution; while the Kamerny Theatre will make up a special production entitled *Egyptian Nights,* combining *Anthony ana Cleopatra* of Shakespeare, *Caesar and Cleopatra* by Bernard Shaw, and the poem by Pushkin. *King Lear* will be mounted at the State Jewish Theatre and still other Shakespearean plays will be shown in other theatres of Leningrad and Moscow."

> "Upon the Soviet stage, the problem of Shakespeare acquires new vital importance. In approaching Shakespeare our theatre emancipates him from the spangles of vulgar aestheticism, and from the tendency to idealism. It tries above all to reveal the social sense of Shakespearean dramas, yet without detaching them from the concrete historical background; on the contrary—laying every emphasis upon the historical conditioning of the Shakespearean characters. The major tones of Shakespeare are consonant with the tone of the Soviet theatre. The robust health, the social optimism, the unsurpassed brilliancy of color, the depth and potency of psychology delineation, all these traits of the 'Shakespearean theatre' furnish a wealth of material for Soviet regisseurs and actors."

Here we have evidence not only of the vitality of the Soviet theatre but of the universality of Shakspere's appeal—a universality due not so much to his poetry and his artistry, the music of his language, the reaches of his imagination, but to his miraculous understanding of human nature, his objectivity in the portrayal of humanity at its best and at its worst. He saw through humanity and had no illusions about it.

WHAT I HAVE GAINED FROM MACBETH*

What does anyone gain from reading a book or a play? You do not gain very much by reading one play. By reading Macbeth, I think I have learned more than I have from any other book.

First, I have learned the style of Shakespeare. His style is hard to read but he places his words so that it sounds nice to the ear. I have also learned that Shakespeare is a very good writer. His play is written well.

Secondly, I have learned the customs of the olden days. I do not know if the customs in Macbeth were the customs of the time, but I guess they were. I learned the people were very superstitious. The brave generals, as Macbeth and Banquo, believed what three old women told them.

Thirdly, I think there is a similarity. A lady turns the whole plot in Macbeth. Lady Macbeth convinced that there wasn't any danger in going through with the murder of Duncan. As it turned out, there was a danger because the kings sons suspected Macbeth and it led Macbeth to kill Banquo. To-day a lady has the same power over a man as Lady Macbeth had over Macbeth. Many men are influenced by the opinions of a lady.

As a whole the play Macbeth was a good play from an educational point of view. I think I learned more from Macbeth than any other play I have read.

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*This is an exact transcript of an essay written by a 16-year old boy in one of New York's high schoos during a recent examination.